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Wstęp	7
Wykaz prac naukowych Ojca Doktora Jana Golonki OSPPE	9
MATKA BOSKA I JEJ WIZERUNKI	19
O. TADEUSZ DIONIZY ŁUKASZUK OSPPE	
Koronacja obrazu sposobem uczczenia Maryi Królowej. Teologiczne rozumienie obrazu i jego koronacji	21
ANNA TÜSKÉS	
The Cult of the Copies of the Częstochowa Image in 17 th and 18 th Century Hungary	29
Kult kopii obrazu Matki Boskiej Częstochowskiej w XVII i XVIII wieku na Węgrzech	39
<i>Ilustracje</i>	645
Ks. JANUSZ NOWIŃSKI SDB	
Wizerunki <i>Matki Bożej Częstochowskiej</i> w kościele dawnego opactwa w Łądzie	51
<i>Ilustracje</i>	651
ANNA SZCZECINA-BERKAN	
Plakietka przedstawiająca płaskorzeźbę obrazu <i>Matki Boskiej Częstochowskiej</i>	59
<i>Ilustracje</i>	653

The Cult of the Copies of the Częstochowa Image in 17th and 18th Century Hungary¹

The copies of the Częstochowa image spread across Europe in the 17th and 18th centuries.² John Sobieski III, king of Poland, marching to the rescue of Vienna against the Turks, prayed every day in front of a copy of the icon he kept with him. The victory on 12 September 1683 in Vienna was attributed to the Black Madonna of Częstochowa, besides the Mary of Passau. Out of gratitude for the victory, John Sobieski placed a copy of the Częstochowa image in the church of Kahlenberg, near Vienna. After the liberation wars against the Turks, Paulines returned to Hungary, and it was customary for them to place a copy of the icon in their churches. The spread of the cult was facilitated by the fact that the 12 Pauline monks who left the Márianosztra Pauline monastery in 1382 established the Jasna Góra monastery, which shortly became a frequented pilgrimage site. The Márianosztra monastery in Hungary had been established by Lajos (Great) I. in 1352.

Similarly to the research on the cult developed around the image in Poland, which was carried out by Elżbieta Jackiewicz,³ the prevalence of the Częstochowa icon in Hungary has been examined in several studies in the last three decades. Among these, the studies of Sándor Bálint,

¹ I would like to express my sincere gratitude to Éva Knapp and Gábor Tüskés, who helped with invaluable advice during research.

² About the origine of the icon: Pieradzka Krystyna, *Fundacja klasztoru jasnogórskiego w Częstochowie w 1382 r.*, Kraków 1939; Śnieżyńska-Stolot Ewa, *Kult italo-bizantyjskich obrazów maryjnych w Europie Środkowej w XIV w.*, [in:] "Studia Claromontana" Tom 5, 1984, 14–26.

³ Jackiewicz Elżbieta, *Naśladownictwa ołtarza głównego bazyliki jasnogórskiej*, [in:] "Studia Claromontana" Tom 15, 1995, 341–416.

Zoltán Szilárdfy and Gábor Barna on Baroque pilgrimage and popular religious history of cult are significant.⁴ In the course of my research, the previously known thirty-four representations in Hungary increased with three new examples. In this essay I will briefly describe the process of spatial and temporal spread of the Czestochowa image in Hungary, the various genres that carried it and its religious importance.

Beside the Paulines, the Franciscans and the Jesuits also played a significant role in the spread of the cult of the Czestochowa icon. Palatine Pál Esterhazy contributed to the spread of respect for the Czestochowa icon in Hungary with the detailed description of the image in his work presenting the Virgin Mary pilgrimage sites in Europe, published in Hungarian in 1690.⁵ The representations that spread in Hungary are usually the exact copies of the original, but we can also meet local variations. Small variations are for example how the child Jesus keeps the book, or the Madonna is sometimes surrounded by angels. Crowns were often painted or applied on the copies.

As in Poland, we find the cult of the Czestochowa icon in many genres of art also in Hungary. Main and side-altars of churches and chapels, devotional pictures and statues attest the widespread adoption of the cult. The Czestochowa type can be found in greater number in Western Transdanubia and the Great Plains, but it also occurs sporadically in Upper Hungary and the Southern Region.⁶

1. Cult in the 17th century

One of the earliest surviving copies of the image was originally in the Pauline monastery of Pálosveresmart. It arrived to the Franciscans of Gyöngyös in the 17th century, from there it was transported in the church of Mátrafüred and then in the Museum of Mátra in Gyöngyös.⁷ Several descriptions prove the prevalence of the cult of the icon in 17th-century Hungary. According to the *Historia domestica S. N. Patakiensis*

⁴ Bálint Sándor, *Sacra Hungaria: Tanulmányok a magyar vallásos népelet köréből*, Budapest, Veritas, 1943 [1944], 36–42; Szilárdfy Zoltán, *A magyarországi kegyképek és – szobrok tipológiája és jelentése*, Budapest, 1994; Szilárdfy Zoltán, *A pálos rend két kegyképe: a Czestochowai és Sasvári Boldogasszony*, [in:] *Ikonográfia – kultusztörténet*, Budapest, 2003, 117–123; Barna Gábor, *A czestochowai Szűzanya tisztelete Közép-Európában*, [in:] *“...szolgálatra ítéltél...”* Bálint Sándor Emlékkönyv. Ed. by Gábor Barna. Szeged, Lazi Könyvkiadó 2004, 38–51.

⁵ Esteras [Esterházy] Pal, *Az egész vilagon levő csodálatos boldogságos Szűz kepeinek...*, Nagyszombat 1690, 203–205.

⁶ Tüskés Gábor, *Búcsújárás a barokk kori Magyarországon*, Budapest 1993, 27.

⁷ Szilárdfy 1994, 336; Szilárdfy 2003, 119.

Soc. Jesu, after the death of her husband, György Rákóczi II, prince of Transylvania, Zsófia Báthori (daughter of András Báthory (1597–1637) and the Polish Zakreszka Anna) recatholicised with her son, Ferenc Rákóczi I, and she had a copy of the Częstochowa Mary image placed on the altar of their castle chapel in Sárospatak.⁸ The miracle of the picture is also recorded in the Jesuit *Historia Domus*: when the Turkish troops were approaching Sárospatak on 6 February 1664, Virgin Mary was seen to have closed her left eye during the pray before the image, the troops were deflected and Mary opened her eye on the third day when the enemy was already far.⁹ The cult of the icon in Sárospatak can be explained by the fact that Zsófia Báthori's mother was Polish, and that she herself also made pilgrimage to Częstochowa. Zsófia Bathory also had the icon of the Black Maria put on the altar of the Jesuit (since 1811, Premonstratensian) church founded and built by herself in Kassa (Košice, today Slovakia).¹⁰ A copy of the image is also mentioned in the inventory of the objects brought from the Rákóczi Castle in Munkács (Mukachevo, today Ukraine) to the Rákóczi Castle in Sárospatak. This register prepared by György Kőrösy in 1688 says: "a small painting on copper which represents the Black Mary of Częstochowa".¹¹

Besides Zsófia Báthori, also other members of the 17th-century Hungarian aristocracy honoured the Częstochowa shrine, for example Pál Esterházy, Palatine of the Kingdom of Hungary from 1681 to 1713, and Imperial Field Marshal. He had the medieval church of Kisboldogaszony (Kleinfrauenhaid, today Austria) destroyed by the Turks in 1683 restored, and he had the Black Madonna icon originating from his castle of Fraknó (Forchtenstein, today Austria) put on the high altar, which soon became a popular shrine.¹² The year 1461 can be read in the inscription of the image, but it probably originates only from the 17th century. The date was probably also on the model. The head of the Virgin Mary and the Child is decorated with baroque crown.

Pál Esterházy describes also other copies of the icon in his work *Celestial Crown* printed in Nagyszombat (Trnava, Szlovákia) in 1696,¹³ for

⁸ Péter Katalin, *A jezsuiták működésének első szakasza Sárospatakon*, [in:] Egyháztörténeti Szemle 7, 2006/2, 39; Gyulai Éva, *Rákóczi és a sárospataki jezsuiták*, [in:] II. Rákóczi Ferenc, az államférfi, Sárospatak 2008, 298.

⁹ Budapest, Egyetemi Könyvtár, Kézirattár, Ab 95/1, 7–8, (Annuae 1664).

¹⁰ Szilárdfy 1994, 336; Szilárdfy 2003, 119; Barna 2004, 44.

¹¹ Thaly Kálmán, *A Rákóczi árvák 1688-ban Munkács várában maradt és Patakra vitt ingó értékeinek lajstromai*, [in:] Történelmi Tár 9, 1886, 785.

¹² Esterházy 1690, 80–81; Szilárdfy 1994, 331; Németh Adél, *Burgenland. Panoráma Regionális Útikönyvek*. Panoráma, Budapest 2003, 138.

¹³ Esterás [Esterházy] Pál, *Mennyei korona*, Nagyszombat 1696, 792–3.

example the one placed in the staircase of the Jesuit college in Trnava, which defended the college from fire on several occasions. The image was venerated by the inhabitants of the college from 1663 or 1665 for protecting against fire, famine and plague. According to Esterházy, the image “was hidden from the country and the world”, and it becomes well-known by his description. Nowadays, there is a copy of the icon, painted by Stadler Vitus in 1639, on the altar of the Częstochowa chapel in the former Jesuit University Church, today co-cathedral St. John the Baptist, Trnava.¹⁴

Pál Esterházy also mentions another prominent centre of the cult in his work, the church of the Queen of Angels in Sopronbánfalva.¹⁵ The medieval chapel dedicated to St. Wolfgang (Wolf), was given to the Pauline order at the end of the 15th century. The Pauline, who escaped from the Turks to Wiener Neustadt, returned here in 1614, and began the reconstruction of the church and the monastery. The copy of the image was owned by the Pauline probably already in the 16th century, but it was attested in written sources only since 1669, when regular donations started to flow to the miraculous icon placed on the main altar. The church of pilgrimage was visited also by the members of the Habsburg family until the dissolution of the Pauline Order in 1786. After the Paulines, the Carmelites maintained the church. In 1788, the devotional altar of the church was sold to the Lutheran church of Kabold. In the place of the image a Crucifixion was painted by Stephen Dorffmaister.¹⁶ Nowadays, the icon is on the high altar of the church of Sopronbánfalva again, in a Rococo frame.

Other 17th-century copies of the image can be found in the Csermely Chapel (Rinnsalkapelle) in Nagymartoni (Mattersburg, Austria), and on the devotional altar of the Franciscan Church of St Michael Archangel in Eisenstadt (Eisenstadt, Austria). The pilgrimage chapel of Nagymarton was built in the 17th century, in Baroque style, on the road to Marz.¹⁷ The

¹⁴ Szilárdfy 2003, 119, fig. 250.

¹⁵ Esterházy 1696, 115; Balogh, Ágoston Flórián, *Beatissima Virgo Maria Mater Dei, qua regina et patrona Hungariorum*, Agriae, Typ. Lycei Archi-Episcopalis, 1872, 596; Genthon István, *Magyarország műemlékei*, Budapest, Akadémiai Kiadó, 1951, 253; *Sopron és környéke műemlékei*, Magyarország műemléki topográfiája 2. Ed. by Dercsényi Dezső. Budapest 1953, 362–366; Barna Gábor, *Búcsújáró és kegyhelyek Magyarországon*. Panoráma, Budapest 1990, 141–142; Szilárdfy 1994, 344; Szilárdfy 2003, 119, fig. 251; Barna 2004, 44.

¹⁶ Csatkai Endre, *A sopronbánfalvi hegyi templom egykori főoltárképe*. Soproni Szemle 24, 1970, 362–364.

¹⁷ Gugitz Gustav, *Österreichs Gnadenstätten in Kult und Brauch*. II. Wien 1955, 233; Dehio-Hanbuch. *Die Kunstdenkmäler Österreichs*. Burgenland. Bearbeitet von Schmeller-Kitt, Adelheid. Zweite verbesserte Auflage. Verlag Anton Schroll & Co. Wien, 1980, 193; Németh, 2003. 135–136.

copy of the Czestochowa icon is flanked by the statue of St. Anne and St. Joachim on the stucco altar. The shrine lost its importance during the reign of the emperor Joseph II (1780–1790). The copy of the Franciscan Church of Eisenstadt was painted by an unknown painter likely at the end of 17th century.¹⁸

2. Cult in the 18th century

The most important cult place of the Czestochowa shrine in Hungary today is the Pauline church at Márianosztra (fig. 1).¹⁹ The medieval monastery, deserted during the Turkish occupation, was rebuilt by György Széchenyi, Archbishop of Esztergom between 1718 and 1721. According to the tradition of the order, a copy of the Czestochowa icon, painted by the Pauline monk Cyprian Laskivi (Łaskiewicz) around 1720 and brought by the provincial, was put on a particular altar, decorated by Mózes Szabó. The church was consecrated in 1729 and remained in the Pauline's hand until 1786.

Copies of the shrine were placed on the high altar in the 18th century in many Pauline churches, for example in (1) Szakolca (Skalica, Slovakia), (2) Pápa and (3) Pest, (4) in the parish church in Egervár and (5) in the Pauline Church of St. Peter and Paul in Sveti Petar u Sumi (Istria, Croatia).

(1) The currently unused, privately owned Pauline church of Szakolca was built between 1715–1725.²⁰ At this time was made the high altar, in the upper part of which was placed the copy of Czestochowa icon, above the picture representing hermit St. Paul.

(2) The Czestochowa image was placed on the high altar also in the Pauline (now Benedictine) Church of Our Lady in Pápa, built between 1734–1742 (fig. 2).²¹ The copy of the shrine stands in the middle of the main altar surrounded by the statues of angels, St. Peter and Paul Papa.

(3) A relic of St. Sebastian and the copper engraving of the Czestochowa "Black Madonna" were placed in the foundation-stone of the

¹⁸ Szilárdfy 1994, 332; Szilárdfy 2003, 119; Barna 2004, 44.

¹⁹ Esterházy 1696, 122; *Pest megye műemlékei*. Ed. by Dercsényi Dezső. I. Budapest 1958, 477, 485, 487; Barna 1990, 104–105; Dercsényi, Balázs-Hegyi, Gábor-Marosi, Ernő-Török József, *Katolikus templomok Magyarországon*, Budapest 1991, 37; Szilárdfy 1994, 335–336; Barna 2004, 44.

²⁰ Balogh 1872, 780; Ipolyvölgyi Németh, J. Krizosztom, *Búcsújárók könyve*. Novitas b. Kft. Balassagyarmat, 1991, 258–259.

²¹ Bálint 1943, 41; Szilárdfy 1981, 123; Dercsényi-Hegyi-Marosi-Török 1991, 186–187; Szilárdfy 1994, 336; Barna 2004, 44.

Pauline (today University) Church of the Nativity of Virgin Mary in Pest.²² The construction of the church was started in 1722, it was completed in 1742 and consecrated in 1748. The high altar was consecrated in 1758. The painted copy of the shrine was placed on the main altar had made by Antal Lipót Conti.

(4) The parish church of St. Catherine of Alexandria in Egervár was built in the 15th century for the Franciscan order by László Egervári.²³ The monastery was destroyed during the Turkish occupation. The church was renovated between 1749 and 1757 by Ignác Széchényi, also the furnishings were made in this period, and the high altar with the copy of the Czestochowa image.

(5) The copy of the shrine was placed on the high altar, above the tabernacle, in the Pauline Church of St. Peter and Paul in Sveti Petar u Sumi consecrated in 1755.²⁴

Copies of the shrine were placed on the side altar in the 18th century in many Franciscan, Pauline and Premostratensian churches, for example (1) in the Franciscan church in Szeged-Alsóváros, (2) the Chapel of St. Roch in Pest, (3) in the Franciscan church in Vác, (4) in the Franciscan church of Baja, (5) in the Pauline church in Nagyvárad (today Oradea, Romania), and (6) in the Premostratensian provostal church in Csorna.

(1) The image called "Black Mary" or "Saracen Mary" was placed on the right altar near the entrance of the Franciscan church of Our Lady of the Snow in Szeged-Alsóváros (fig. 3).²⁵ The icon was painted by András Morvay in 1740. The girls asked the shrine for a fiancé.

(2) We find the image of Czestochowa originating from the middle of the 18th century above the side altar in the Chapel of St. Roch in Pest (fig. 4).²⁶ The icon was painted with oil on canvas by an unknown Hungarian master. The Madonna and Child are represented with putti and roses.

(3) The Franciscan church of the Holy Cross and the monastery were built in Vác between 1721–1761.²⁷ The copy of the shrine was venerated

²² Bálint 1943, 41; Genthon 1951, 56; Török József, *Budapest, Egyetemi Templom*. TKM Kiskönyvtár 230. Budapest 1986, 2, 8; Dercsényi-Hegy-Marosi-Török 1991, 26–27; Szilárdfy 1994, 336; Szilárdfy 2003, 119; Barna 2004, 44.

²³ Szilárdfy 1994, 336; Szilárdfy 2003, 119; Barna 2004, 44. KÖH archive photograph 4487, neg. 10573.

²⁴ Barna 2004, 40.

²⁵ Bálint Sándor, *Ünnepi kalendárium: A Mária-ünnepek és jelesebb napok hazai és közép-európai hagyományvilágából*, Budapest, Szent István Társulat, 1977, II 979, 383; Dercsényi-Hegy-Marosi-Török 1991, 219; Szilárdfy 1994, 336; Szilárdfy 2003, 119; Barna 2004, 44.

²⁶ Szilárdfy 1994, 336; Szilárdfy 2003, 119, fig. 35; Barna 2004, 44.

²⁷ Szilárdfy 2003, 119.

originally on a side altar, today it hangs on the south wall of the passage between the first and second south side chapel presumably since the 1940's.

(4–5) The copy of the image is venerated on one of the side altars also in the Franciscan church of Baja built between 1728–1756, and in the Pauline church (today Premostratensian) in Nagyvárad completed in the 1760's.²⁸

(6) The image called "Saracen Mary" is placed on the left side altar in the Premostratensian provostal church in Csorna. It was brought here by Tádé Schrabel, provost of Csorna, around 1757, from Grádics (Hradisch, Czech Republic). In contrast with the literature, the icon represents the Madonna of Brünn (Brno, Czech Republic), and not that of Częstochowa.²⁹ The Madonna of Brünn differs from the other Hodigitria types in the rhomb-shaped reliquary slinging over Mary's shoulder, which disappeared from the image of Csorna because of a repainting in the 19th century.

The copies of the icon were also respected in Belgrade in the first quarter of the 18th century. According to the inscription of the copper engraving of János Fülöp Binder (1770), the icon was carried over from Belgrade to the nearby Franciscan Observant church of Zimony (Земун | Zemun, Szerbia) on 10 November 1723 (fig. 5).³⁰ The image was venerated on the altar of the parish church also in 1872.³¹

I have found two 18th-century representations in the photo collection of the National Office of Cultural Heritage, unknown for the foregoing literature: (1) the altar image of the palace chapel in Bölgyén (today Bedzany, Slovakia) in Nyitra county (fig. 6);³² (2) image above the sacristy door of the church of St. John the Baptist in Gyalóka, in Sopron-Fertőd area (fig. 7).³³ Both copies are from the second half of the 18th century.

Further 18th-century copies of the shrine can be found in the church of the Name of Virgin Mary in Egerszalók (fig. 8), on the side altar of the church of the Nativity of Virgin Mary in Perkáta, and on the side altar

²⁸ Szilárdfy 1994, 336; Szilárdfy 2003, 119; Barna 2004, 44.

²⁹ Barna 1990, 54–55; Szilárdfy 1994, 327.

³⁰ "Wahre abbildung der Mutter gottes so Vorhero in Belgrad Verehret ware, anjezo aber in Semlin bey denen P. P. Franciscaner der Capist-Provinz der Regl. Observantz" Szilárdfy Zoltán, *Magyar barokk szentképek*, [in:] *Művészettörténeti Értesítő*, 1981, 122; Szilárdfy, Zoltán-Tüskés, Gábor-Knapp Éva, *Barokk kori kisgrafikai ábrázolások magyarországi búcsújáróhelyekről*, Budapest 1987, kat. 362.

³¹ Balogh 1872, 638.

³² KÖH 11680.

³³ KÖH 75293.

of the church of the Holy Trinity in Bölcske.³⁴ The trompe l'oeil painting with the shrine of Częstochowa, conserved in the Castle Museum of István Dobó in Eger originates also from the second half of the 18th century (fig. 9).³⁵

3. Cult in the 19th–20th centuries

The copies of the Częstochowa shrine were venerated in many churches of the 19th-century Hungary, for example (1) in the parish church of Mezőtúr, and (2) in the parish church of Terézváros in Pest.

(1) The copy of the image is placed on one of the columns of the choir in the parish church of the Assumption of Mary in Mezőtúr, built between 1817–1823.

(2) An 18th century copy of the icon is venerated on the northern side altar in the parish church of Terézváros in Pest, built between 1801–09.³⁶ The image is placed above the altar-table designed by Mihály Pollack between 1828–1835, and under the altar-piece representing the Patrona Hungariae painted by József Schoefft.

In the 20th century Polish people settled down in Hungary brought the traditional cult of the shrine of Częstochowa, for example (1) in Bukovina (today Romania) and (2) Pest.

(1) The copy painted on wood of the shrine was placed on the altar of the church built by Polish salt miners in 1904 in Kácsika (today Cacica, Romania) near Radóc (today Rădăuți, Romania).³⁷ The image arrived from the Armenian church of Stanislau to Bukovina. The icon was famous already in Poland. Miracles are proved by the votive offerings which arrived together with the image to Bukovina. The cult of this copy of the shrine is diffused in all Bukovina and also in the distant places of the country.

³⁴ Szilárdfy 1994, 336; Szilárdfy 2003, 119; Barna 2004, 44.

³⁵ Ltsz.: 55.454 Oil, wood, 30,3×22,2 cm. Mojzer, Miklós (ed.): *A Magyar Nemzeti Galéria késő reneszánsz és barokk kiállítása. Képzőművészeti Alap, Budapest 1982, 255; Lengyel László, Pálos festő (?), 18. század. Trompe l'oeil a czestochowai Szűzanya képével, 18. század második fele, [in:] Zsánermetamorfózisok. The metamorphosis of themes, Budapest, Szépművészeti Múzeum, 1993, 190.*

³⁶ Basics Beatrix, *Budapest, Terézvárosi plébániatemplom. Tájak, korok, múzeumok* Kiskönyvtár 240. Budapest, 8–9, 13; Szilárdfy 1994, 336; Barna 2004, 44.

³⁷ Sántha Alajos, *Bukovina Boldogasszonya*, [in:] *Katolikus Világ*, 1936. augusztus, 250–251; Limbacher Gábor, *Moldvai magyarok kácsikai búcsújárása Nagyboldogasszony ünnepekor*, [in:] *"Megfog vala apóm szokor kezemtől..." Tanulmányok Domokos Pál Péter emlékére*, Budapest 1993, 95–100.

(2) The Polish who arrived in Hungary in the 19th–20th centuries founded the so called “Polish church” in Pest in 1907.³⁸ The Polish priest Vince Danek had the church and the old people’s home built for Polish Catholics settled down in Budapest and working mainly in the factories of Kőbánya from the donations of Polish Catholics of Poland and the United States of America. The church and the old people’s home were designed by Aladár Árkay (1868–1932), Hungarian architect, craftsman, and painter. The church was consecrated by August Hlond Polish cardinal on 17 August 1930. The copy of the Częstochowa Madonna was placed on the side altar, on the left to the triumphal arch.

The representations of the Częstochowa Madonna are diffused not only on altars and engravings, but appear also in sculptures. The statue *Well of the Paulines* by Miklós Ligeti from 1916 was placed in the Street Imre Lósy in the 8th district of Budapest (fig. 10).³⁹ The fountain was ordered at the beginning of the 1910’s by the chapter of Esztergom to commemorate the Pauline order. It was transferred in the inner court of the Central Seminary (Papnövelde Street, 5th district) in 1935. Madonna of Częstochowa is carved out of marble in the centre of the fountain, at the top of the column image. The stone column is flanked by two Pauline monks kneeling in prayer.

In the 1930s and 1940s, the copies of the Black Madonna of Częstochowa were placed in the centre of the newly built Pauline churches.

(1) The copy of the shrine was placed on the right side in the last chapel of the Pauline church built on monk Mihály Zembruszký’s initiative and according to plans Károly Weichinger in Pécs in 1938.⁴⁰ This copy was brought from Poland by the Pauline monks in 1934 when they settled down again in Hungary.

(2) A copy of the icon was also placed in the Pauline church built in Petőfiszállás-Szentkút in 1940.⁴¹

(3) During World War II Polish refugees interned to Oszkó donated a copy of Częstochowa shrine to the parish church, which hangs on the north wall of the nave even today. As the Polish-Hungarian inscription says: “4 October 1942. This picture is offered to the Queen of the

³⁸ Prohászka László, *Lengyel emlékek*, Budapest 2001, 48–53.

³⁹ Prohászka 2001, pp. 47–48; Prohászka László, *Ligeti Miklós egyházművészeti alkotásai*, [in:] *Vigilia* 2002/10, 750.

⁴⁰ Weichinger Károly (1893–1928), *Az Országos Műemlékvédelmi Hivatal Magyar Építészeti Múzeumának kiadványa*. Budapest 1994, 57.

⁴¹ Bálint Sándor, *Boldogasszony vendégségében*. Veritas Könyvkiadó, Budapest 1944, 7–11; Barna 1990, 127–130.

Polish crown, the Virgin Mary of Częstochowa for the church of Oszkó by Polish interned soldiers."⁴²

One of the latest copies of the image is that of the altar with the Jagiellon eagle in the Polish Chapel of the Rock Church of Gellérthegy in Buda.⁴³ The image was donated on 15 May 1994 on the occasion of the 60th anniversary of the return of Paulines in Hungary. On each side of the picture the following are represented: daughter of the Hungarian King Louis the Great, St. Hedwig of Poland on the left, and Bl. Özséb on the right.

The cult of the Black Madonna of Częstochowa is strong in Hungary also today. A copy of the icon arrived in the St. Ladislav Church in Hunya, rebuilt in 2000 after it burned down in 1999. The image is the work of Witold Bulik, and it arrived from Poland to Hunya on 20 October 2000.

To sum up, it can be stated that the cult of the Black Madonna of Częstochowa was one of the most widespread in Hungary from the 17th century to the 20th century. During the Turkish occupation and after the expulsion of Turks, the cult of the image was spread primarily by the Paulines and the Hungarian aristocracy with Polish connections. Representations are manifold and varied with regards to their genre, form and use, and range from altar images, through devotional pictures, to statues.

Bibliography p. 49–50

⁴² Inscription in original language: 1942. X. 4. | EZT A KÉPET | A LENGYEL KORONA KIRÁLYNŐJÉNEK | A CSENSZTOHOVAI SZŰZANYÁNAK | AJÁNLJÁK FEL | AZ OSZKÓI TEMPLOM JAVÁRA | LENGYEL INTERNÁLT KATONÁK.

⁴³ Prohászka, 2001, 53–55.

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1. *Częstochowa shrine*, high altar, Pauline church, Márianosztra. First half of the 18th century. Photo: Gábor Hegyi. After: Dercsényi-Hegyi-Marosi-Török, 1991, 37

Matka Boska Częstochowska, ołtarz główny, kościół paulinów, Márianosztra, 1. poł. XVIII w., fot. Gábor Hegyi; według: Dercsényi-Hegyi-Marosi-Török, 1991, 37



2. *Częstochowa image*, high altar, Pauline (now Benedictine) Church of Our Lady, Pápa. First half of the 18th century. Photo: Gábor Hegyi. After: Dercsényi-Hegyi-Marosi-Török, 1991, 186

Matka Boska Częstochowska, ołtarz główny, kościół paulinów (obecnie benedyktyków) Najświętszej Maryi Panny, Pápa, 1. poł. XVIII w., fot. Gábor Hegyi; według: Dercsényi-Hegyi-Marosi-Török, 1991, 186

646



3. András Morvay: "Saracen Mary", right altar near the entrance, Franciscan church of Our Lady of the Snow, Szeged-Alsóváros. 1740. Photo: Gábor Hegyi. After: Dercsényi-Hegyi-Marosi-Török, 1991, 219

András Morvay: „Matka Boska Saraceńska”, prawy ołtarz niedaleko wejścia, kościół franciszkanów Matki Boskiej Śnieżnej, Szeged-Alsóváros, 1740, fot. Gábor Hegyi; według: Dercsényi-Hegyi-Marosi-Török, 1991, 219



4. Image of Częstochowa, side altar, Chapel of St. Roch, Pest. Middle of the 18th century. After: Szilárdfy, 2003, 119, fig. 35

Matka Boska Częstochowska, ołtarz boczny, kaplica św. Rocha, Peszt, poł. XVIII w.; według: Szilárdfy 2003, 119, fot. 35

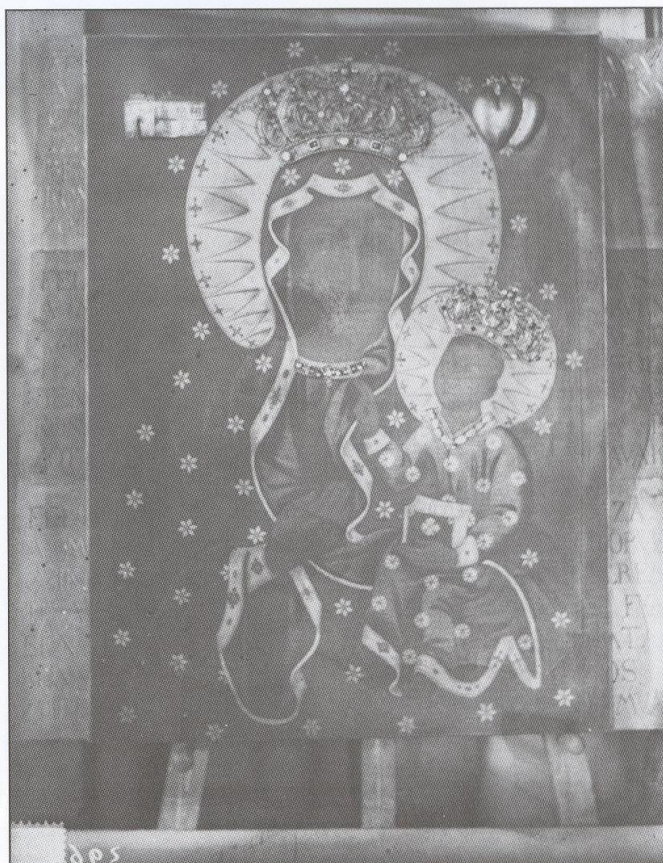


5. János Fülöp Binder: Icon of the "Black Madonna" carried over from Belgrade to the nearby Franciscan Observant church of Zimony. Copper engraving, 1770. After: Szilárdfy-Tüskés-Knapp, 1987, Cat. 362

János Fülöp Binder: „Czarna Madonna”, sztych przeniesiony z Belgradu do pobliskiego kościoła franciszkanów-obszerników w Zimony (obecnie Zemun, Serbia), miedzioryt, 1770; według: Szilárdfy-Tüskés-Knapp, 1987, kat. 362

6. Altar image of the "Black Madonna", palace chapel, Bölgyén. Second half of the 18th century. Photo: Budapest, National Office of Cultural Heritage

Obraz ołtarzowy: „Czarna Madonna”, kaplica pałacowa, Bölgyén, 2. poł. XVIII w., fot. Państwowego Urzędu Dziedzictwa Kulturowego w Budapeszcie



648



7. *Częstochowa image*, above the sacristy door, church of St. John the Baptist, Gyalóka. Second half of the 18th century. Photo: Budapest, National Office of Cultural Heritage

Obraz jasnogórski nad drzwiami do zakrystii, kościół św. Jana Chrzciciela, Gyalóka, 2. poł. XVIII w., fot. Państwowy Urząd Dziedzictwa Kulturowego w Budapeszcie



8. *Częstochowa image*, church of the Name of Virgin Mary, Egerszalók. 18th century. Photo: Miklós Lantos, 1984. After: Bálint-Barna, 1994

Obraz jasnogórski, kościół Najświętszej Maryi Panny, Egerszalók, XVIII w., fot. Miklós Lantos 1984; według: Bálint-Barna, 1994



9. *Trompe l'oeil with the shrine of Częstochowa, Castle Museum of István Dobó in Eger. Second half of the 18th century. Photo: Anna Tüskés, 2008*

Trompe l'oeil z przedstawieniem Matki Boskiej Częstochowskiej, Muzeum Zamkowe Istvána Dobó w Eger, 2. poł. XVIII w., fot. Anna Tüskés, 2008



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